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KUNKEL'S

# MUSICAL REVIEW.

OCTOBER, 1880.

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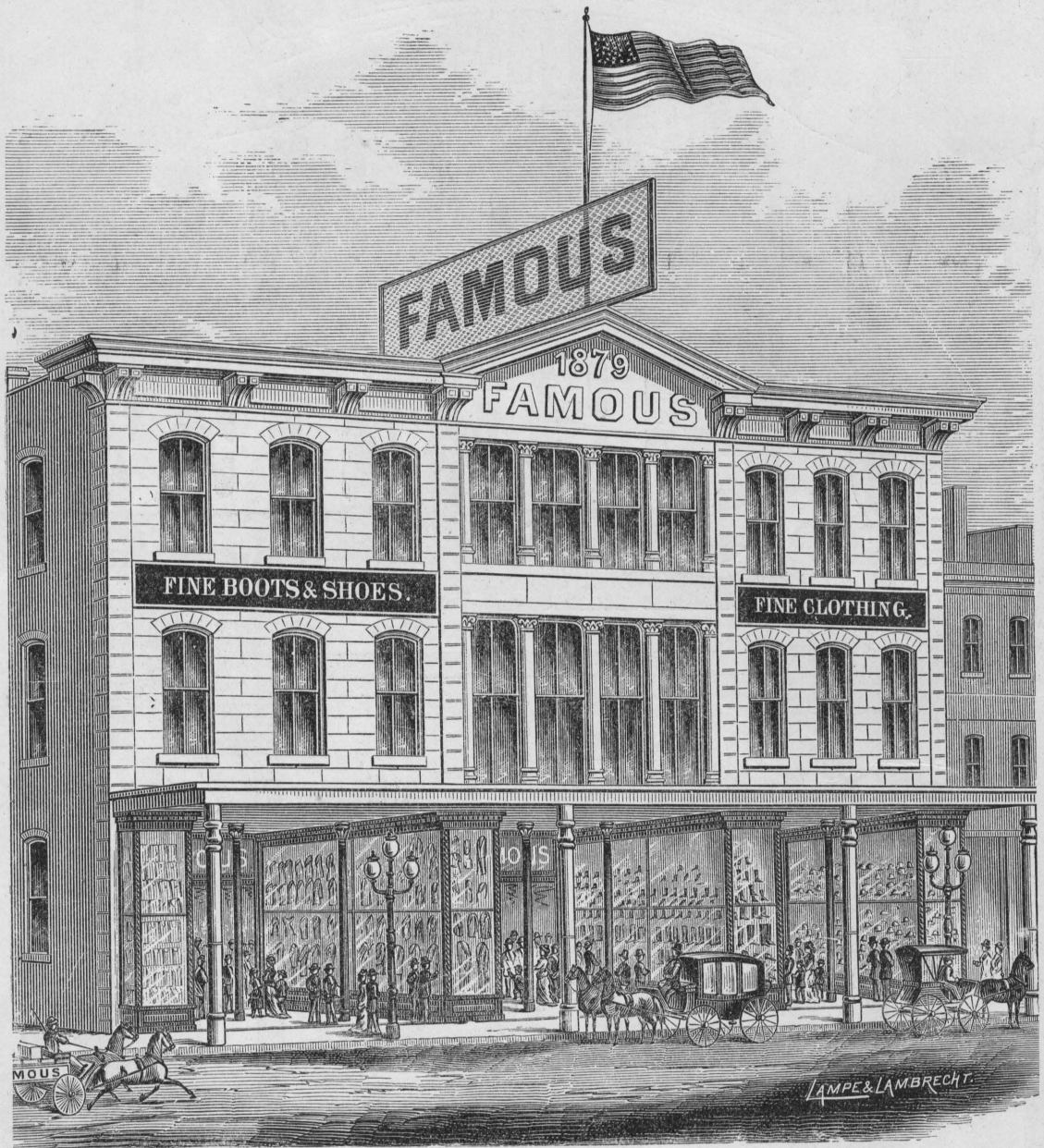
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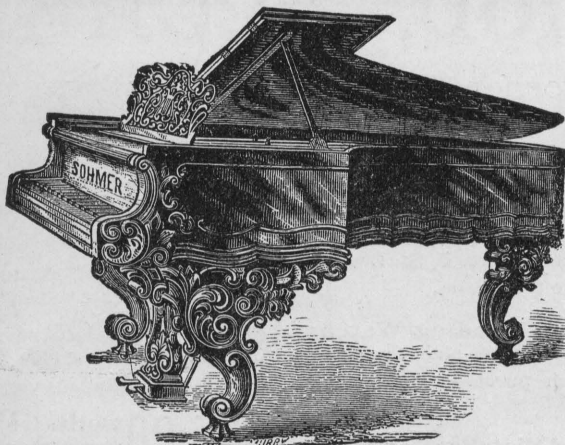
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# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. III.

ST. LOUIS, OCTOBER, 1880.

No. 2.

## THE SINGER'S CURSE.

She warbled at eve, a mystic tune,  
A strange, strange air sang she.  
And she sang it at morn, and sang it at noon;  
It seemed like the song dogs sing at the moon;  
And onward and on sang she.

"O maiden!" I asked, "why warble so  
In the midst of the night and day?  
Why thus doth unceasing your wailing flow!  
You're disturbing the neighborhood, you know;  
Oh, cease for a moment your lay."

The look she gave would a mummy freeze,  
And I saw her anger grow,  
As she said: "You're too vulgar for arts like these;  
I shall sing as loud and as long as I please,—  
I am learning Solfeggio!"

— Score.

## COMICAL CHORDS.

A MAN overbored! — The editor.

YOU cannot crow over a boat race if you win it by a fowl.

CHINESE actors differ from all others in not following their queues.

A TRAMP calls his shoes "corporations," because they have no soles.

PEOPLE who say they could live on music must be fond of note meal.

THE general adopshun of fonetic spellin wud nok Josh Billings hiern a kite.

"LOVE," says the Philadelphia *Chronicle*, "makes many a good right arm go to waist."

"TWO HEADS are better than one," said the thief, as he crawled out of a cabbage patch.

IS FATHER TIME a married man? Certainly! Isn't he constantly being taken by the forelock?

THERE is one thing that an editor escapes, and that is lying awake nights thinking were he will spend his vacation.

WE do not know that auctioneers are especially inclined to hypochondria, although their tastes are of the more-bid order.

A RECENT poet says: "As she sighed he sighed." If they were sitting side by side, it might have been a great sight worse.

A FAMOUS Irishman thus wrote to a friend: "At this moment I am writing with a sword in one hand and a pistol in the other."

WHAT an effect climate has on natural development! In California they make alcohol out of beets. In New York they make beats out of alcohol.

A CONNECTICUT poet sings: "I hear the hiss of a scorching kiss and the rustling of silk embraced." It's curious what a man can hear if he goes around listening.

Now that Tourjee's tourists are on the homeward road, it occurs that, as they practice singing each day, the *Devonia* must be a wailing vessel, says the "Score."

MISTRESS (horrified)—"Good gracious, Bridget, have you been using one of my stockings to strain the coffee through?" Bridget (apologetically)—"Yiz, mum, but sure, I didn't take the clane one."

A LAW of Maine provides that every medical student, before he receives his "M. D.," shall dissect. Another law provides that no bodies shall be dissected except those of executed criminals, and still another law abolishes capital punishment.

"I SAY, old lady," said a man on a country road, "did you see a bicycle pass here just now?" "No I didn't see no kind of sickle, mister; but just now I seed a wagon wheel runnin' away with a man. You kin believe it or no. I wouldn't if I hadn't seed it myself."

THE boy who tucks a dime novel and his father's pocket-book under his arm and starts toward the setting sun to exterminate the Indians, may never live to be president, but he does a great deal towards amusing the red man and enabling him to pass his time in his own peculiar fashion.

HE was no longer young; he had been for years bald; he was never good looking; and he said to little Pearl, in the presence of her parents; "Come now, Pearl, tell me, what do you think of me? Am I handsome or ugly?" And Pearl replied: "I ain't going to tell you, for, if I did, ma' would spank me."

WE don't know exactly how newspapers were conducted at that distant period, but during some recent excavations in Assyria, a poem on the silver moon was dug up. It was engraved on a tile, and close beside it were lying a large battered club and part of a human skull. You may draw your own conclusions.

AT AN auction art sale, the other day, a marine view was about to be knocked down at a handsome figure, when a bluff sailor, who happened to wander in, exclaimed earnestly: "My stars, if there isn't a vessel drifting on to the rocks with a strong breeze blowing off shore!" The artist took his work home to re-arrange the wind.

TWO GERMANS met in San Francisco. After an affectionate greeting, the following dialogue ensued: "Fen you said you hef arrived?" "Yesterday." "You come dot horn around?" "No." "Oh! I see; you come dot Isthmus across?" "No." "Oh! den you come dot land over?" "No." "Den you hef not arrived." "Oh! yes. I hef arrived. I come dot Mexico through."

AN old Scotch preacher once announced his theme in the following language: "Me brethren, I tak as me text to-night, 'The divil he goeth aboot lek a roorin' leon, aw' seekin' whoam he may devoor.' I shall divide my subject into four heads, namely: Why the divil he goeth aboot; why the divil he goeth aboot lek a leon; who the divil he is aw' seekin' to devoor, and what the divil he is roorin' aboot."

A gentleman, walking near Oxford, was met by some students of the university, one of whom addressed him with: "Good morning Father Abraham." "I am not Father Abraham," said he. "Good-morning, Father Isaac." "Yes, the reply. "Good morning, Father Jacob," said the third. "I am neither Abraham, Isaac nor Jacob, but Saul, who went to find his father's asses, and lo! I have found them."

A YOUNG American who had been in Paris for a year studying medicine was visited by his father. Like a dutiful son he parades his paternal conscientiously through the city, and points out its architectural lions. Finally they halt before a many-pillared building. "What is that lordly pile?" asks the old man. "I don't know," replies the youth; "but there is a *sergent de ville*." They cross over and put the question. "That gentleman," says the official, "is the Medical School."

COUSIN EMILY (whose young man sits opposite in dreamy contemplation of his inamorata)—"Do you like your new doll, Bertha?" Bertha—"Et, tuzzin Em'ly; I loves it weal lots, all but one fling!" Cousin Emily—"Why, what is that, Bertha?" Bertha—"Dolly's hair will come off; but tuzzin Em'ly, she isn't a truly lady, oo know, 'cause her toofins won't come out all in a bunch, like ours does, oo know." Which was more than Emily's young man ever dreamed of.

A WELL-known liberal clergyman, relates that lately talking to some youngsters on the coming vacation and diverging into the necessity of kindness to animals, he incidentally remarked: "Boys are often cruel to frogs and toads. I remember when a boy of wickedly filling up a toad with fire-crackers and then lighting the slow match." He was horrified to see this remark received with the liveliest emotions of interest and delight, and utterly prostrated as he passed out at hearing one urchin say to another: "By jings, that's a new note. Won't we have fun blowing up the bull paddies down in the medder."

# Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR

ST. LOUIS, MO., - - - OCTOBER, 1880

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## A FACT WORTH KNOWING.

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AMONG the attractions or curiosities—curiosities is the word—possessed by Porkopolis, not the least, is a double-ended musical editor. The city on the Ohio is blessed with two musical journals, which are managed by one and the same person, who is a clerk in the store of the proprietor of the older paper, and an affectionate brother-in-law of the proprietor of the younger publication. When the Nichols-Thomas imbroglio occurred, said editor knelt at the shrine of the "only greatest" Thomas, in his employer's paper, and hurled anathemas at his devoted and stupid head in his brother-in-law's sheet. The same consistency has characterized the gentleman's course in reference to KUNKEL'S MUSICAL REVIEW. In his brother-in-law's journal he speaks a kind word for us whenever

he can, while in his employer's publication he never mentions us except to cast some little slur upon our fair and well deserved fame. Here is his last scathing (?) attack:

"A musical review published in St. Louis makes a grand parade of an article headed, 'Instruxions to Musick Teachers,' which was paid for and first published by CHURCH'S MUSICAL VISITOR."

Now, note the fine sarcasm of "a musical review published in St. Louis," the withering scorn which will not even mention its polluted name! Ah, that is fine writing! And this infamous sheet published in St. Louis "makes a grand parade"—how horrible! Poor fellow, we did not mean to make a "grand parade" of anything. The article in question was printed in ordinary type, and no special attention was called to it. We can't really help it (nor would we if we could) that our editions are so much larger than those of the grieved magazine that any article published in our columns makes a "grand parade" as compared to the evolutions of the corporal's guard of the issue of our contemporary. We confess the oversight of not crediting the article in question to "one of the musical journals published in Cincinnati," to use the courteous form of expression of the double-ended editor of Porkopolis, but we would suggest that this oversight was more than usually pardonable in the case of his paper, since our critic is so much in the habit of publishing selections which he forgets to credit to their proper sources, that one quotes from his journal at one's own peril. To those who are familiar with the senior proprietor of the sheet from which we have quoted, it will be welcome news, though liable to be denied by the double-ended editor in his other paper, that the article in question was "paid for;" not that we wish to imply that he would not fulfil a positive engagement entered into by him, but that he must have changed wonderfully of late, if his generosity led him to pay for any brain production for which he had not made a positive and undeniable contract. We take pleasure, therefore, until our double-ended editor denies the truth of his own statement, in recording and heralding abroad the fact that the article in question was "paid for."

"Long as the lamp holds out to burn  
The vilest sinner may return."

## ORCHESTRAS IN THE UNITED STATES.

It is well established that the adequate presentation of the finest musical works is impossible without a properly organized orchestra. In view of that fact, it is worthy of notice that in a country where almost every house contains a piano or reed organ, there should be only two cities. New York and Cincinnati, which, so far as we know, can boast of the possession of a permanent orchestra, worthy of the name; and the Cincinnati organization itself would not exist, were it not for the presence and fostering influence of the College of Music. So long as this condition of things lasts, it is evident that our people must remain almost wholly strangers to many of the grandest musical compositions.



Let us briefly inquire into the causes of this lack of orchestras in this country, which is abundantly able to support them; for the discovery of the origin of the evil may suggest a remedy.

The prime cause, we think, is to be found in the fact that instrumental music, among us, is studied almost exclusively by ladies, and that since the days of Queen Elizabeth, who, we are told, played so skillfully upon the virginals, instruments of the piano kind have become more and more fashionable, until, among the ladies, they have practically driven out all other musical instruments. While this result was perhaps unavoidable, the fact remains that pianists can not be organized into an orchestra.

The remedy suggested by some is that of teaching ladies to play orchestral instruments. Much as we might like to see that done, nor doubting in the least the ability of the fairer sex to become excellent players of such instruments, it seems clear that we can not hope for permanent, or indeed for any, relief from that source. The instincts and the habits, mental and physical, of our women, to say nothing of prejudice and fashion, are all against it, and we do not believe they can be overcome. If orchestras are to be established in our populous centers, they must be orchestras of men, and our young men must be educated and prepared to occupy their posts in those organizations. Where are the young Americans who are preparing for that work?

The piano, imperfectly studied, as it usually is, is the arch-enemy of orchestras. We say imperfectly studied, because he who studies it diligently sees in it, not an equivalent, but a miniature, a reduction, in other words, a more or less satisfactory substitute for the orchestra. But alas, to thrum over the omnipresent inanities of "Maiden's Prayer," or "Silvery Waves," is the acme of the ambition of many, if not most, of our youthful "musicians." To study the deeper meaning, the hidden power of expression contained in a piano, as the representative of an orchestra, has never even been suggested to them. If it had, and they had understood it, not only would they play with more understanding and expression, but the playing of their instrument, instead of satisfying their undeveloped tastes, would create in them a longing for the broader expression, the fuller interpretation of the musical thoughts of the tone-masters, which an orchestra alone can give.

But why increase the supply of orchestral players when those we have already exceed the demand? In the first place, we are not satisfied that the supply does exceed the demand; in the next place, an increased supply itself would create an increased demand. Of course, we are not to wait until one or two generations have passed away in order that we may have an ample supply of orchestral musicians before we make use of the material we have at hand. On the contrary, while orchestras will doubtless continue to be "few and far between" so long as our young men shall neglect, as they now do, the serious study of music, the very best method to create an interest in orchestral music is to have as much of it as possible. Now, we believe that there is not a large

city in the country where, with proper management, a respectable resident orchestra could not be organized and properly supported, if only citizens would take a proper pride in encouraging and fostering home talent. A burying of the petty jealousies of professional musicians, and a hearty coöperation in the interest of art of all the lovers of music in the city, together with the judicious assistance of the local press, which, in such cases, would doubtless be gladly and freely given, is all that ordinarily would be needed to make a grand success of the undertaking. Here in St. Louis we have now the nucleus of a good orchestra, which we hope to see grow and become permanent; other cities in the United States can doubtless do as well, if they will only make the effort. We have readers in every city of the Union, and to each of them we say, in closing: Why not make a grand movement all along the line, and let orchestras be organized wherever they can be? And if they agree with us that it ought to be done, we will suggest to them the propriety of making it their personal business to begin the movement themselves.

#### THE ARTISTIC CHARACTER.

It seems to be one of the intuitions of our nature to associate as cognate ideas the good and the beautiful. Unconsciously also we identify the interpreter with the thing interpreted. From these two principles it results that we expect to find in the artist an embodiment of art, and in art, or the expression of æsthetic excellence, the more or less full expression of moral perfection. To our minds the ideal artist is, and ever must be, the ideal good man, a sort of latter-day prophet of the Almighty. But this ideal high-priest of art, who has seen him? This is the question we have recently repeatedly asked ourselves, as we have noticed the advertising dodges used to herald the musical *virtuosi* or the *prime donne* who are about to ask for the dollars and the applause of American audiences.

What would we think of such advertisements as these: "Mr. Green, the grocer, having been unfortunate in love, asks the patronage of the public, and specially recommends his breakfast bacon;" or, "Mademoiselle Aiguille, the seamstress, having had relations of a more than doubtful character with the Grand Duke of Luegenland, will be glad to charge the ladies of the United States three prices for her services," or, "Signor Crispino Santo, late cobbler to His Majesty the Prince of Monaco, who once narrowly escaped being eaten for lunch by the King of the Cannibal Islands by winning himself in a game of euchre against the hungry monarch, puts on invisible patches superior to the best"? There can be but one answer: we should consider the perpetrators of such advertisements as fit subjects for a commission *de lunatico inquirendo*. And yet such "puffs" would be quite as sensible and modest as are the bulk of those which, under the guise of biographical notices, personal gossip, and so forth, are used to herald the advent of very many musical and other "celebrities." The fact is that the artist of our ideal is no more like

the artist of reality than a stage shepherdess is like her prototype of the sheep-farm. The prophet of the Almighty is often a profane and mercenary Balaam, and not unfrequently a lineal descendant of Balaam's steed.

After all, we should bear in mind that æsthetics and ethics, taste and morals, imagination and conscience, have but a very indirect necessary connection with each other; in other words, that while each may be used as a means of education for the other, that use must be conscious and intentional. The refining and moralizing influence of art *per se* is largely "bosh," as a simple glance at the *personnel* of the world of artists will show. We do not say this to underrate the value of art, but the sooner we understand what it can and what it cannot do, the sooner we shall value it intelligently and use it accordingly.

Still, the intuitions of our souls are correct; the ideal artist we may never find, but the greatness of each will doubtless depend, to a great extent, upon his greater or lesser approach to the ideal perfection of manhood, which the name of artist suggests. He who, beyond the forms of beauty, sees its divine substance, will understand it better and voice it forth more satisfactorily than he whose comprehension goes no farther than the outward form. But if artists are satisfied with the inferior excellence which they can reach by the worship of form, they should at least have sufficient respect for their art, for themselves and for the great public, to refuse to stoop to dodges which would disgrace a tinker. The press has a plain duty to perform in this matter: to refuse to allow itself, under any pretence, to be made the tool by which artists degrade art in the eyes of the people. This duty we at least, shall not hesitate to perform.

#### Singular Detection of a Thief.

A musician employed at one of the London theatres possessed an ebony flute with silver keys. He seldom used it, however, in consequence of one of the upper notes being defective. The musician had for a lodger a young man, a theatrical tailor, and between the two there existed a considerable friendship. One night while the musician was away at his business some one stole the flute with the silver keys, and suspicion fell on an old char-woman who used to come to do the house-work. However, nothing tended to show that the old lady really was guilty, and the affair was shortly forgotten. In a few months the tailor left the house of the musician, and went to live in a town a few miles off; but as the friendship between the two men still existed, they occasionally visited each other. Nearly a year afterward, the musician paid the tailor a visit, and was pleased to find him in possession of a beautiful bull-finch, who could distinctly whistle three tunes. The performance was perfect, with this exception—whenever he came to a certain high note he invariably skipped it, and went on to the next. A very little reflection convinced the musician that the note in which the bullfinch was imperfect was the very one that was deficient on the ebony flute. So convinced was he, that he at once sharply questioned his ex-lodger on the subject, who at once tremblingly confessed his guilt, and that all the bird knew had been taught him on the stolen flute.

#### An Anecdote of Ole Bull.

Having been long accustomed to listen with intense interest to the fairy tales of his grandmother, to the stories about the mysterious Huldra, and the Possekal, or Spirit of the Water-fall, the child Ole used to imagine that it was the instruments alone that sent forth all those wonderful sounds; he could not conceive that the music was anything else than the singing of the violins of themselves. This was a queer notion; but Ole was a most poetic child, and a story is told of him when he was about six years old, standing in a field before a group of blue-bells, fancying he heard them ring, and pretending to accompany their music with two pieces of wood, which, in imitation of his uncle, he held as a violin and bow. After a while the worthy uncle gave little Ole a violin, upon which the young lad worked his way alone so successfully that he was soon able to take part in the quartets at the house of the newspaper editor.

## Musical.

Never is a nation finished while it wants the grace of art;  
Use must borrow robes from beauty, life must rise above the mart.

### Read & Thompson's Piano Recitals at Mechanical Hall During the Fair Week.

Whatever chagrin there is in St. Louis over the reported result of the late census is somewhat compensated in the minds of its inhabitants by "the proud consciousness" of still possessing the biggest bridge and the largest Annual Fair in the land. The Fair draws yearly to St. Louis an immense number of people from the entire Mississippi Valley. Among them, this year, there will surely be a goodly number of the many friends and subscribers of the REVIEW. These as well as the many who, although not yet upon the roll of honor otherwise known as our subscription list, are well acquainted with the fame of the Kunkel Brothers as pianists, will be grateful to Messrs. Read & Thompson, western agents for the celebrated Knabe pianos, for having engaged the Messrs. Kunkel to give a piano recital at their stand, daily, from two to three o'clock, during the continuance of the Fair. Knabe's magnificent instruments will be exclusively used at these recitals.

We append the programmes of the six recitals. The duets marked with an asterisk (\*) are published as solos also.

#### PROGRAMME FOR MONDAY, OCTOBER 4.

1. Overture, Duet, "Zampa" (Paraphrase de Concert) ..... Claude Melnotte.
2. \* "Skylark Polka," Duet ..... Chas. Dreyer.
3. \* "Gem of Columbia Galop," Duet ..... Wm. Siebert.
4. Piano Solo, "Gems of Scotland" ..... Julia Rive-King.
- CHARLES KUNKEL.
5. \* "Sparkling Dew," Duet ..... Jacob Kunkel.
6. \* "Jolly Blacksmiths," Duet ..... Jean Paul.

#### PROGRAMME FOR TUESDAY, OCTOBER 5.

1. Overture, "Stradella," Duet (Paraphrase de Concert) ..... Claude Melnotte.
2. \* "Fatinitza," Fantasie, Duet ..... Jean Paul.
3. \* "Carnival of Venice," Duet ..... Claude Melnotte.
4. Piano Solo, "Germans' Triumphal March" ..... Jacob Kunkel.
- JACOB KUNKEL.
5. \* "Philomel Polka," Duet ..... Charles Kunkel.
6. "Marche des Jeunes Dames," Duet ..... Robert Goldbeck.

#### PROGRAMME FOR WEDNESDAY, OCTOBER 6.

1. Overture, "William Tell," Duet (Paraphrase de Concert) ..... Claude Melnotte.
2. \* "Night Blooming Cereus," Polka, Duet ..... Scheuermann.
3. \* "The Banjo," Duet ..... Claude Melnotte.
4. Piano Solo, "Vive la Republique," Grand Concert Fantasie introducing "La Marseillaise" and "Mourir pour la Patrie" ..... Charles Kunkel.
- CHARLES KUNKEL.
5. \* "Love at Sight," Polka, Duet ..... Jacob Kunkel.
6. "International Fantasie, Duet, introducing *Miserere* from "Il Trovatore," Valse from "Faust," Airs from "Grande Duchesse," "Pique Dame," "Star Spangled Banner," "God Save the Queen" and "Yankee Doodle" with variations ..... Marcus J. Epstein.

#### PROGRAMME FOR THURSDAY, OCTOBER 7.

1. Overture, "Merry Wives of Windsor," Duet (Paraphrase de Concert) ..... Claude Melnotte.
2. \* "Unter Donner und Blitz," Galop, Duet (Strauss) ..... Claude Melnotte.
3. \* "First Smile Waltz," Duet ..... Jean Paul.
4. { a "Bubbling Spring" ..... Julia Rive-King.  
b "Heather Bells Polka" ..... Jacob Kunkel.
5. \* "Huzza Hurrah Galop," Duet ..... H. A. Wollenhaupt.
6. Operatic Fantasie, Grand Potpourri, Duet, introducing themes from Bellini's "Norma" and "Sonnambula," Offenbach's "Barbe Bleue," Flotow's "Stradella," Wagner's "Tannhauser March," Lippe's Banditenstreichle" and Boscowitz's "Torch-light March." ..... M. J. Epstein.



## PROGRAMME FOR FRIDAY, OCTOBER 8.

1. Overture, "Poet and Peasant," Duet (Paraphrase) de Concert ..... *Claude Melnotte.*
  2. \* "Ella's Eyes," Polka, Duet..... *Charles Kunkel.*
  3. \* "Puck—Marche Grotesque," Duet..... *Claude Melnotte.*
  4. Piano Solo, "Il Trovatore," Grand Fantasia... *Claude Melnotte.*
- CHARLES KUNKEL.
5. "Scotch Dances," Duet... *Chopin—Arranged by Kunkel Bros.*
  6. \* "Piafore Fantasia," Duet..... *Jean Paul*

## PROGRAMME FOR SATURDAY, OCTOBER 9.

1. "Il Trovatore," Fantasia Duet..... *Jean Paul.*
  2. \* "The Banjo," Duet..... *Claude Melnotte.*
  3. \* "The Jolly Blacksmiths," Duet..... *Jean Paul.*
  4. Piano Solo, "German's Triumphal March".... *Jacob Kunkel.*
- JACOB KUNKEL.
5. \* "Skylark Polka," Duet..... *Charles Dryer.*
  6. "Pegasus," Grand Galop, Duet..... *Arnim Schotte.*

## AIDS TO THE VOICE.

What is the best lubricator for a singer's throat? The answers to this are innumerable, and we are tempted to indulge curious readers by reprinting the following which appeared about eleven years ago in the *Pall Mall Gazette*:

"Each, it appears, has his or her own peculiar specific. The Swedish tenor, Labatt, takes 'two salted cucumbers' for a dose, and declares that this vegetable is the best thing in the world for strengthening the voice and giving it 'the true metallic ring.' The other singers, however, do not seem to be of this opinion. Sontheim takes a pinch of snuff and drinks cold lemonade; Wachtel eats the yolk of an egg beaten up with sugar; Steger, 'the most corpulent of tenors,' drinks 'the brown juice of the Gambrinus;' Walter, cold black coffee; Nieman, champagne; and Tichrathek, mulled claret. Forency, the tenor, smokes one or two cigars, which his colleagues regard as so much poison. Mlle. Braun-Brini takes after the first act a glass of beer, after the third and fourth a cup of *café au lait*, and before the great duet in the fourth act of 'The Huguenots,' always a bottle of Moët Cremant Roze. Nachbaur munches bonbons during the performance; Rubsam, the baritone, drinks mead; Mitterwuerzer and Kindermann suck dried plums; Robinson, another baritone, drinks soda-water; Formes takes porter, and Arabanek Gumpoldskirchner, wine! The celebrated baritone, Beck, on the other hand, takes nothing at all, and refuses to speak. Draxler smokes Turkish tobacco, and drinks a glass of beer. Another singer, Dr. Schmid, regulates his diet according to the state of his voice at the time. Sometimes he drinks coffee, sometimes tea, and a quarter of an hour afterwards lemonade, mead, or champagne, taking snuff between whiles, and eating apples, plums, and dry bread." "Malibran never sang better than when she had drank at least a pot of porter out of the pewter pot—the more difficult the music the larger the quantity. Grisi drank always bottles of Dublin stout between the acts, and if she had to sing a stormy character the dose was strengthened. French singers prefer simply *eau sucrée*; the Spaniards take strong cups of chocolate, followed by glasses of water, sugared and lemons. The Italians like eggs beaten up simply, or with wine." As a rule, operatic singers are described as very temperate, "they dine early on the day they sing, they talk as little as possible, and they receive very few visitors before they have to sing." Mandl ("Hygiene de la Voix," p. 66), from another paper calls the further information that "Mme. Sontag takes, in the *entr'actes*, sardines; Mme. Desparre, warm water; Mme. Cruvelli, Bordeaux mixed with champagne; Mme. Adeline Patti, seltzer-water; Mme. Nilsson, beer; Mme. Cabel, pears; Mme. Ugalde, prunes; Mme. Trebelli, strawberries; Troy, milk; Mario smokes; Mme. Borghi-Mamo takes snuff; and Mme. Dorus-Gras used to eat cold meat behind the scenes."—*Musical Record.*

## The Violin and the Voice.

In Bacon's "Elements of Vocal Science," he gives it as his opinion that the best way to begin the instructions of a singer, would be to teach him to tune an instrument, or, perhaps, to play on the violin while the first vocal exercises were going on, and he states that this idea has been confirmed by the fact that Mme. Mara learned first to play the violin. Again: "In a conversation," says he, "which I lately held with that lady, she fully confirmed my idea by assuring me that, had she a daughter, she should learn the fiddle before she sang a note. 'For,' said Madame Mara, 'how can you best convey a just notion of slight variations in the pitch of a note? By a fixed instrument? No. By the voice? No; but by sliding the finger upon the string you instantly make the most minute variations visibly, as well as audibly perceptible.'"

KUNKEL'S MUSICAL REVIEW is free of charge. See publisher's card page 88 and learn what you must do to have it mailed to you regularly.

## BUSINESS BUZZES.

WE recently had occasion to examine the new style upright pianos manufactured by Conover Bros., and were highly pleased with their excellence. All pianists know that, owing to the peculiar mechanism of their action, upright pianos generally fail, in rapid passages, to respond to the touch with sufficient promptness. The patent action of the Conover upright has overcome these difficulties and gives these pianos a genuine repeating action, nearly equal to that of a Grand. This has been done without complicating the ordinary mechanism, but actually by a simplification of it. No description in words could convey an adequate idea of the Conover action, but we shall at some future time give cuts illustrating this really meritorious invention. Aside from this, the Conover Upright piano has a full, pure tone, with something of the quality of a Grand. The patent music rack with which they are provided is a valuable adoption, and the case is elegant. The cost is much less than that of other first-class pianos.

A RECENT call upon Messrs. Sumner & Co., revealed those gentlemen busily engaged. It is now some eight years since they have had the agency of the Weber, and up to the 20th of September they report having sold two thousand one hundred and thirty-three of those magnificent instruments. Such sales speak well for the musical development of the West, as well as for the push of Sumner & Co. The latter is best exemplified by the fact that their sales have increased from about fifty instruments the first, to over four hundred the last year. This is independently of the sales of the Kurtzman piano, for which they are also agents, and whose sales are rapidly increasing, as they deserve to, since the Kurtzman is a first-class piano.

HAINES BROTHERS enter upon the fall campaign with a new Grand piano, of which the first two are just completed, and are very satisfactory experiments. They expect to repeat their undoubted success of last season, which astonished the trade in more ways than one, by the remarkable energy exhibited in extending the business and in gaining a higher position, which was won by the merits of the goods and the manner in which their claims for recognition were generally made known through liberal, yet judicious, advertising.—*Art Journal.*

THE popular dealer in small instruments, Mr. Nic. Lebrun recently imported for Mr. J. Burt Oakes, of the "Oakes Concert Company," a magnificent Mayer flute, costing \$130. The Oakes brothers buy all their musical merchandise from Lebrun sending him their orders, often from Eastern cities. This is a high compliment to Mr. Lebrun's ability and integrity.

HENRY F. MILLER, the Boston manufacturer of pianos, reports an unprecedented demand for his goods. His factory is a veritable bee-hive, and yet he is still behind orders.

DECKER & SON have begun the manufacture of concert Grands, those who have tried them speak of them in very glowing terms of eulogy. They report trade booming.

ORDER your music, whenever you are in need of any, from the publishers of KUNKEL'S MUSICAL REVIEW. By so doing you become a subscriber to the REVIEW.

MR. LEGOUVE in his recent *Memoir* says that the violent temper of Malibran's father, Garcia, caused a severe quarrel, which resulted in the separation of father and daughter. The breach had already lasted several years when, one evening, the opera of *Othello* was produced at the Theatre Italien, with Garcia in the role of *Othello* and Malibran in that of *Desdemona*. The daughter, as usual, was admirable in the part, and the father, unwilling to be outdone, became once more the Garcia of his best years. The success was complete, and an enthusiastic recall necessitated the hasty raising of the curtain after it had fallen on the first act. *Desdemona* was discovered almost as black as *Othello*. Moved by the ovation in which both had shared, Malibran had thrown herself into the arms of her father, and in the embraces which ensued Garcia had imprinted upon her features some of the dye which stained his own. Mr. Legouve, who was present, says that no one in the theatre thought of laughing; the audience immediately understood the affecting nature of the incident, and, ignoring all that was grotesque in it, applauded with transport father and daughter, reconciled by their art, their talents and their triumph.

ITALIAN tenors are proverbially troublesome. The other night, at Milan, Aramburo threw up his part in the midst of an opera—an old trick of his. We remember his trying it once at the Italian Opera House, Paris. He was singing in Lucia di Lammermoor. Half way through the opera he came into the green-room, flung his hat and sword on a table, and announced that he should not finish the part, though in fine health and voice. But M. Esquidier, the sharp French manager, was more than a match for the Italian tenor. He sent for two armed police officers and posted them at the door of the green-room. As Aramburo was striding toward his dressing-room he was halted. "You cannot pass." "To non canto" (I don't sing). "Yes you do, or else you go to prison." The last word had a wonderful effect on the recalcitrant tenor. "Prigione! prigione!" he repeated in dismay, and, snatching up his hat and sword, hurried on to the stage and finished his part.

## Miscellaneous.

### MAJOR AND MINOR.

MR. L. C. ELSON has been appointed lecturer at the New England Conservatory of Music.

A musical convention is to be held at Rockland, Maine, October 4, 5 and 6, Mr. Carl Zerrahn, conductor.

It is stated that Verdi and Boito will name their new opera "Iago," and not "Othello," as has been announced.

IN Belgium there are 2,600 orchestral societies, more than 3,000 choral societies, and 31 conservatories of music.

THE Director of the Conservatory of Moscow, Nicolas Rubinstein, has been in Paris, searching for a good professor of singing.

THE Pope has bestowed the Cross of the Papal Order of St. Sylvester on Alexandre Guilmant, the eminent French organist and composer.

BEETHOVEN, on being reproved by a publisher in Vienna for writing music too difficult, pettishly replied: "I write for minds, not for merchants."

"THE Bells of Corneville," ("Les Cloches de Corneville") has just been taken off the stage at the Olympic, London, after a run of seven hundred and ninety-seven consecutive nights.

MLLE. JUDIC, the famous French singer, is coming to the United States. It is said that Manager Grau is to give her a million for four years services in this country. A million francs, or a million dollars?

MARIE LITTA has decided not to sing in opera next season, but will be at the head of a concert company. Miss Litta has a good voice and is a skillful vocalist and will be a welcome addition to the concert stage.

It is told of Wagner [that, having had his teeth operated upon by a celebrated American dentist in one of the continental capitals, he was so pleased that, at the conclusion of the work, he said to the molar manipulator, "Sir, between artists finances should not be mentioned; permit me to present you with the score of my 'Meistersinger.'"] The dentist, unfortunately, can hardly distinguish "Old Hundred" from "Yankee Doodle."

\* It is a remarkable physiological fact, that with regard to the progenitors of the most celebrated musicians, the fathers have almost invariably been connected with the profession, in only some humble way. We have it on record that Mozart's father was an insignificant player of the violin, Beethoven was the son of an obscure tenor singer, Haydn's father a harpist, of no reputation, Rossini's father merely a hornblower with a strolling company. It would seem from these facts as if only very moderate ability was required for the production of the highest musical genius in another generation.

MR. LABOUCHERE says in "Truth," of Adelaide Neilson, that she was "born in the neighborhood of Leeds of an English father and a gypsy mother, and first appeared as an actress at the Royalty Theatre, in "Romeo and Juliet." In personal looks she was one of the few really beautiful women of the present generation, and to this was allied much charm of manner, for she—unlike many pretty women who consider that their beauty gives them a right to claim homage—had a perfect passion to please all with whom she came in contact. I knew her well for years, and I do not remember one single instance in which she ever said an ill word of man or woman. She was entirely exempt from all the petty jealousies of her sex and of her profession."

JOHN HOWARD PAYNE, the immortal author of "Home Sweet Home," lies buried in the cemetery at Tunis. Overhung by an immense pepper tree, whose long graceful branches remind us of our weeping willow, is a plain white marble slab, bearing the simple inscription:—

JOHN HOWARD PAYNE,

Twice Consul of the United States,

Died April 1, 1852,

Born at Boston, June 8, 1792.

"Sure, when thy gentle spirit fled,  
To realms beyond the azure dome,  
In arms outstretched God's angel said  
Welcome to 'Heaven's Home, Sweet Home.'"

THE Italian name of the notes were taken from the first syllables of the following Latin hymn to St. John:

"Ut queant laxis"  
"Resonare fibris"  
"Mira gestorum"  
"Famuli tuorum,"  
"Solve polluti"  
"Labii reatum"  
"Sancte Johanne!"

And were first adopted by Guido Aretino. For the original "ut," Guido substituted the syllable "do." The French have retained the "ut" for our c.

THE following concert bill was some time ago accidentally discovered. It was issued by Mozart's father at Frankfort, in 1764. "My daughter, twelve years of age, and my son, aged seven, will perform concertos, of the greatest masters on the harpsichord. My boy will also play a concerto on the violin. He will, moreover, cover the finger-board of the harpsichord with a cloth and play on it equally well. He will name any sound or chord struck on an instrument or on a bell. Finally, he will improvise according to the wish of the public on the organ, or on the harpsichord, in any key, however difficult. His performance on the organ will be quite different from his playing on the harpsichord."

SIR HENRY BISHOP wrote the following letter to a lady:

"DEAR MADAM—"Home, Sweet Home" was first sung by Miss M. Tree in my opera of "Clari," and sung by her with a degree of pathos and intense expression which I have never heard equalled; indeed it was the perfection of true English ballad singing. Some few years afterwards I was teaching that song to a young Italian lady residing with Madame Pasta, and Pasta expressed great admiration of it, saying she wished also to learn it, as she was very desirous of singing some English songs. At that time Donizetti was writing his "Anna Bolena," in Italy, for Pasta, and I have good reason to believe that Pasta gave Donizetti the song, and wished him to introduce it in his opera. This accounts for a part of the melody being in the opera of "Anna Bolena," though without any sort of acknowledgement from Donizetti."

MALIBRAN, being once asked to recommend a finishing master of singing for taste and expression, replied: "Listen to my husband's (De Beriot) fiddling." The management of the breath and the bow are quite analogous in their economy, and no more perfect examples of cantabile could the vocalist desire than the expression, taste and phrasing of a first-rate violinist, with all the modifications of which sustained tone is susceptible. The celebrated vocalist, Mara, declared that in learning to play the violin she acquired all her experience in taste and musical expression. In most cases vocalists are ignorant of the elements of harmony, and rarely safe in reading music of a mixed character. To avoid errors in taste, and to sing dramatic music with a thorough knowledge of the scenes expressed, the guidance of experienced and educated musicians is required. Were violinists to commit the errors in taste which are daily heard in singing they would cease to be considered artists.—Prof. Ella.

VIENNA.—Johann Strauss has composed a very remarkable set of waltzes for the Schutzen-Festhalle. At different times they are accompanied by singing and shooting! This music, with its superfluous puff-puff-puff, seems to have created no astonishment, though many people strongly objected to the use of the perfectly indispensable anvil in the "Rheingold." Strange people, these people! Spontini in 1825 used anvils in his "Alcidor"; Verdi in "Troubadour"; Auber in "Masons and Locksmith"; Lortzing, in the "Armourer," also made use of this musical instrument. Who used it first? The man's name was Antonio Draghi. In 1673, his opera, "L'innocenza giustificata" (Avenged Innocence) was performed at Vienna. In it the following scene takes place:—Cupid appears in Vulcan's workshop, and requests a new arrow. The Cyclops forge him one on *tuned anvils*. Unfortunately, there were no critics then, so we are left in doubt whether the "aesthetics" of 1673 were shocked by this "realistic" novelty or not.

OLIVER WENDELL HOLMES gives a good picture of the style of music usually cultivated by the fashionable young lady. Under the head of "Chopped Music" he says: "It was a young woman with as many white muslin flounces as the planet Saturn has rings. She gave the music stool a whirl or two and fluffed down on it. She pushed up her cuffs as if she were going to fight for the championship belt. Then she worked her wrists and hand, to limber them I suppose, and spread out her fingers until they looked as though they would pretty much cover the key board from the growling end to the squeaking one. Then those two hands of hers made a jump at the keys as though they were a couple of tigers coming down on a flock of black and white sheep, and the piano gave a great howl, as if its tail had been trod on. Dead stop—so still that you could hear your hair grow! Then another jump and another howl, as if the piano had two tails and you had trod on them both at once, and then a grand clatter and scramble, back and forward one, hand over the other, more like a stampede of rats and mice than anything I call music. I like to hear a woman sing, and I like to hear a fiddle sing, but these noises they hammer out of wood and ivory anvils, don't talk to me!" And the writer is correct. A great deal of noise passes for brilliant piano playing, which deserves not the name of music.



## A ROYAL ENCORE.

I am told that at a German concert or opera they hardly ever encore a song; that though they may be dying to hear it again, their good breeding usually preserves them against requiring the repetition. Kings may encore; that is quite another matter; it delights everybody to see that the King is pleased, and as to the actor encored his pride and gratification are simply boundless.

The King of Bavaria is a poet and has a poet's eccentricities, with the advantage over all other poets of being able to gratify them, no matter what form they may take. He is fond of opera, but not fond of sitting in the presence of an audience; therefore, it has sometimes occurred in Munich, that when an opera has been concluded and the players are getting off their paint and finery, a command has come to get their paint and finery on again. Presently the King would arrive solitary and alone, and the players would begin at the beginning and do the entire opera over again, with only that one individual for an audience.

Once he took an odd freak in his head. High up and out of sight, over the prodigious stage of the Court Theatre, is a maze of interlacing water pipes, so pierced that in case of fire innumerable little thread-like streams of water can be caused to descend, and in case of need this discharge can be augmented to a pouring flood. American managers might make a note of that. The King was the sole audience. The opera proceeded. It was a piece with a storm in it; the mimic thunder began to mutter, the mimic wind began to wail and sigh, and the mimic rain to patter. The King's interest rose higher and higher; it developed into enthusiasm. He cried out:

"It is good, very good, indeed! But I will have real rain. Turn on the water."

The manager pleaded for a reversal of the command, and said it would ruin the costly scenery and splendid costumes, but the King cried:

"No matter, no matter, I will have real rain! Turn on the water!"

So the real rain was turned on and began to descend in gossamer lances to the mimic flower beds and gravel walks of the stage. The richly dressed actresses and actors tripped about singing bravely and pretending not to mind it. The King was delighted; his enthusiasm grew higher. He cried out, "Bravo, bravo! More thunder! more lightning! Turn on more rain!"

The thunder boomed, the lightning glared, the storm wind raged, the deluge poured down. The mimic royalty of the stage, with their soaked satins clinging to their bodies, slopped around ankle deep in water, warbling their sweetest and best, the fiddlers under the eaves of the stage sawed away for dear life, with the cold overflow spouting down the backs of their necks, and the dry and happy King sat in his lofty box and wore his gloves to ribbons applauding.

"More yet!" cried the King; "more yet; let loose all the thunder, turn on all the water. I will hang the man that raises an umbrella!"

When the most tremendous and effective storm that had ever been produced in any theatre was at last over the King's approbation was measureless. He cried:

"Magnificent, magnificent! Encore! Do it again!"

But the management succeeded in persuading him to recall the encore, and said the company would feel sufficiently rewarded and complimented in the mere fact that the encore was demanded by his Majesty, without fatiguing him with a repetition to gratify their own vanity.

During the remainder of the act the lucky performers were those whose parts required changes of dress; the others were a soaked bedraggled and uncomfortable lot, but in the last degree picturesque. The stage scenery was ruined; trap doors were so swollen that

they wouldn't work for a week afterward; the fine costumes were spoiled, and no end of minor damage was done by that remarkable storm.

It was a royal idea—that storm—and royally carried out. But observe the moderation of the King; he did not insist upon his encore. If he had been a glad-some, unreflecting American opera audience he probably would have had his storm repeated and repeated until he drowned all those people.

MARK TWAIN.

## Beethoven's Handwriting.

"An odd handwriting and a confusing style of writing were peculiar to him," says Ferdinand Hiller, of Beethoven, and whoever has seen his autograph, particularly that of the latter part of his life, will agree with Hiller. We learn from Seyfried that Beethoven himself laughed in later years at his odd characters, but excused them by saying: "Life is too short to allow one to make beautiful letters and notes." He certainly wrote a most unreadable score, so different from the extraordinarily neat and clean manuscript of Bach, or even of Haydn or Mozart. In 1821, when young Felix Mendelssohn at the age of twelve years, but much beyond his years in intelligence, was introduced by Zelter to Goethe at Weimar, and played some wonderful things at sight, amongst them a manuscript of Mozart, Goethe exclaimed: "That is nothing, anyone can read that, but now I will give you something that will puzzle you. Take care!"

Speaking in this joking way, Goethe fetched another manuscript and set it before Mendelssohn. This one looked certainly most strange. It was almost impossible to know whether it was composed of notes or straight lines sprinkled with ink blotted in innumerable places. Felix laughed outright. "What writing! how is one to read it?" he exclaimed. Suddenly he became serious, for as Goethe was asking him to guess whose writing it was, Zelter called out, "Beethoven wrote that, one can see that a mile off. It always looks as if he wrote with a broom-stick."

This remark was quite in Zelter's usual style, but suited admirably to Beethoven's handwriting, for we know through Dr. V. Breuning that he always used a carpenter's pencil to note down his ideas, as he only broke finer pencils in pointing them. Dr. Castelli speaks of Beethoven's dreadful writing in a few verses, which will not be out of place here:

Germania's greatest sons 'tis said,  
Were often backward in their writing;  
And of the light they later shed,  
At school they seemed to give no promise.

By no means clear was Goethe's hand,  
On good authority 'tis quoted,  
No living man could understand  
Beethoven's scrawls and queer devices.

I write a hand both neat and clear.  
The letters join without confusion,  
Yet, I shall never write, I fear,  
Like them so well and yet so badly.

—Music.

WERE money the only wages for work done in this life it would not take long to decide what profession one would like to follow. The New York *Tribune* is responsible for the following comparison of the salary of a few leading divines and actors: Beecher gets \$20,000; Edwin Booth, \$100,000 a year. Dr. Hall, Fifth Avenue, and Dr. Dix, of Trinity, get \$15,000; while E. A. Sothorn earns over \$150,000 as Lord Dundreary, and John E. Owens plays thirty weeks annually for \$90,000. Tallmage preaches for \$12,000, and Joe Jefferson plays forty weeks as Rip Van Winkle and earns \$120,000. The scholarly and gifted Dr. Storrs has \$10,000 salary, but Maggie Mitchell earns \$30,000 to \$50,000. Dr. Cuyler works hard and faithfully for \$8,000 a year, and Dr. Hepworth for \$5,000, while Dion Boucicault has just finished a season as the "Shaugraun," etc., at \$3,000 a week and his managers scold him in the public prints because he would not play longer at the same price. Dr. Potter, of Grace Church, has \$10,000 and a parsonage; the eloquent Dr. Tiffany has \$10,000; the once vigorous, now venerable, Dr. Chapin gets \$10,000, while pretty Miss Neilson made over \$150,000 a year; and Fanny Davenport receives \$1,000 a week, every week she plays.

## VERDI AND THE LEGION OF HONOR.

In 1852 I was commissioned by M. le Ministre de l'Interieur to convey to the maestro Verdi the insignia of Knight of the Order of the Legion of Honor. Crossing the Alps, I went down into Italy, and arrived at Cremona; then, after crossing the Po, I found myself on the Parmesan territory. There I looked about for a conveyance which took me to Busseto. Along the road, I asked the peasants if I was far from the abode of Verdi. "Of the professor?" they answered invariably. "Yes; the devil take the profession." "When you reach Sant'-Agata, go down; any one will show you the professor's."

Sant'-Agata is the place where Verdi lives (the professor), ten minutes walk from the village of Busseto.

I found Verdi just going to sit down to dinner. There was present a man with a frank, open, sympathetic face, of noble carriage, whose age was nearly double that of Verdi; his manners were simple, his language gentle and kind; his long coat struck me as giving him the appearance of a patriarch. He was Verdi's father-in-law, his name was Antonio. We soon became friends; and a quarter of an hour afterwards I was familiarly calling him Father Antonio.

Verdi is a demi-god with the Father Antonio; and when I say demi-god, I only tell half of the truth. He can not speak of either him or his works without tears filling his eyes. He resides at Busseto, and is its natural guardian and archivist. He shows, with a pride that makes Verdi smile and shrug his shoulders, the room in which the composer worked at "I due Foscari." Then, if you have succeeded in gaining his confidence, if he discerns a profound enough admiration for Verdi in you, he will point out a pile of manuscripts, which he guards as the pupils of his eyes. These are the first essays of the musician.

See, said he to me, this heap of notes ranging high; they are the first melodic pearls formed by the brain of my dear Verdi. At thirteen years old he wrote quintets and symphonies, without having been taught the rules of composition; he was shown only the compass of the different instruments that form the orchestra, and he grouped these instruments on the paper with the most astonishing facility. Even now, one may examine these first essays and not find the least grammatical error. Five children of his age that I trained myself performed the quintets of the maestro in embryo at our little village soirees; and in listening to them one recognizes the rays of genius already in this young imagination. At the same age he composed, as it were, instinctively, a grand overture, the manuscript of which is there. A military band, that came on fete days to Busseto, performed it publicly, and created so much surprise that everybody refused to believe that Verdi was the author of it. He composed a second; then every doubt was dispelled. Since that time these overtures have remained in the repertory of the *Banda*, and they still figure in their programmes.

How often Verdi would have liked to stuff his chimney with these old papers; a piercing glance from Father Antonio alone prevented this *auto-da-fe*. I saw there a large number of pieces of sacred music, and I recollected that the first studies of the author of "Rigoletto" and "Traviata" were written at the organ of the neighboring church. These are the archives, or rather the *sancta-sanctorum* of Father Antonio; he has the key to this chamber and intrusts it to no one.

We sat down to dinner; it is needless to add that it was Father Antonio who sustained the conversation, and that Verdi was the subject of it, to the great annoyance of the master, who, tired of the struggle, ceased to attempt to silence him.

At dessert I got up for a moment and returned with a little box in my hand.

Dear master, I said to Verdi, placing the box before

him, this is the testimony of the sympathy of the French government; I may add, and of the French public.

Verdi knit his brow, opened the box, and found the Cross of the Legion of Honor, with two or three yards of red ribbon, which I had taken care to supply.

He tried to hide his emotion; but at heart he felt a profound satisfaction, and warmly grasped my hand.

But it was Father Antonio who remained overpowered. He tried to speak, but he could not articulate a word; he raised his arms, arose, threw himself upon the neck of Verdi, pressed him to his breast, embraced him, embraced me in my turn, then his eyes overflowed and he cried like a child.

Afterwards he took the box, took out the cross, and attached it himself to the button-hole of Verdi; when at last he recovered the power of speech he cried:

Oh! I must show it to all Busseto; lend it to me for this evening, I beg you; I will return it to you to-morrow morning. They will be so delighted!

He spoke of the farmers and peasants. How could one refuse him his joy? Verdi consented. It was the best thing he could do, for it would be impossible to resist Father Antonio.

Indeed, the excellent man decorated his own coat with the cross, so as to show the good people better what would be its effect, and thus adorned he set out running towards the village.

"This is the cross of honor that the French government has sent to Verdi. The professor is created Knight of the Legion of Honor!"

I leave you to imagine if the echoes of Busseto resounded to the *vivats* of the peasants.—*Escudier's Souvenirs*.

M. VANDERBILT was sitting for his portrait to Meissonier, says the *Univers Illustré*; painter and sitter were chatting.

"Haven't you," asked M. Vanderbilt, "a preference, a particular affection, for some of your earlier pictures?"

"Yes," said Meissonier, "there is one picture I really love, and unhappily it is in Germany. It represented Gen. Desaix in the middle of a plain questioning some peasants. It was fine; it was very fine. Petit sold it to a German, a Dresden man, long before the war, for 30,000 francs. I have done everything to get that picture back to France, to ransom it from this captivity in Germany. Petit offered the owner as high as 160,000 francs; he wouldn't sell. I never think of it without a real pang."

"Ah!" said M. Vanderbilt. Then he began talking of something else.

A few days after Meissonier was to dine with M. Vanderbilt. He entered the salon. His Dresden picture, the Desaix was there, on an easel.

"I bought it by telegraph for 160,000 francs," tranquilly explained M. Vanderbilt. "It was a simple enough matter, you see, to get this picture."

The process for bleaching ivory was discovered in a curious way. M. Cloez, being consulted by a friend and colleague of the Jardin des Plantes, in Paris, M. Gratiolet, on the means of removing the disagreeable odor emanating from skeletons, recommended the use of the solvents of fatty matters, and especially advised an experiment with turpentine. As the smell of this latter was not agreeable in the room, the glass vases containing the objects immersed in turpentine were put outside, when, to the great surprise of the operator, it was found that not only had the smell disappeared from the bones but also that the latter had become exceedingly white. The same process applied to ivory gives a perfect bleach, it only requiring exposure for three or four days in the sun to give it a perfect white; but it is necessary to leave the object, when immersed in turpentine contained in glass vessels, at some distance from the bottom on zinc or other supports; otherwise the white will not be perfect. Turpentine is a strong oxidizer, and to this property is due the bleaching. The same action is not only observed on bone or ivory, but also on wood. Besides turpentine other essences and homologues of turpentine are employed with the same result.

\* TO IMITATE rosewood a concentrated solution of permanganate of potassium is spread on the surface of the wood and allowed to act until the desired shade is obtained. Five minutes suffice ordinarily to give a deep color. A few trials will indicate the proper proportions. The permanganate of potassium is decomposed by the vegetable fibres with the precipitation of brown peroxide of manganese, which the influence of the potash, at the same time set free, fixes in a durable manner on the fibres. When the action is terminated, the wood is carefully washed with water, dried and then oiled and polished in the usual manner. The effect produced by this process on several woods is remarkable. On the cherry especially it gives a beautiful red color.





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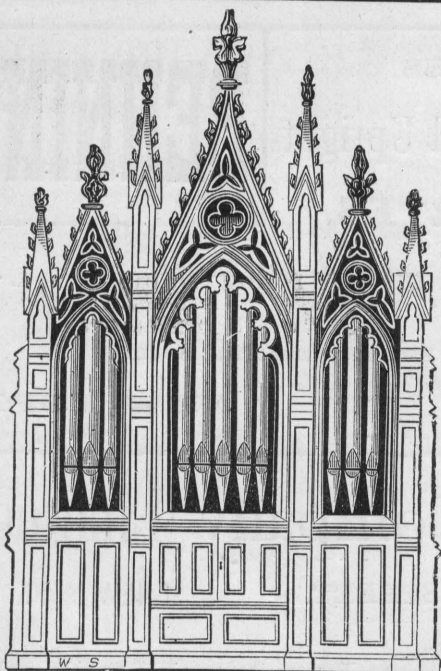
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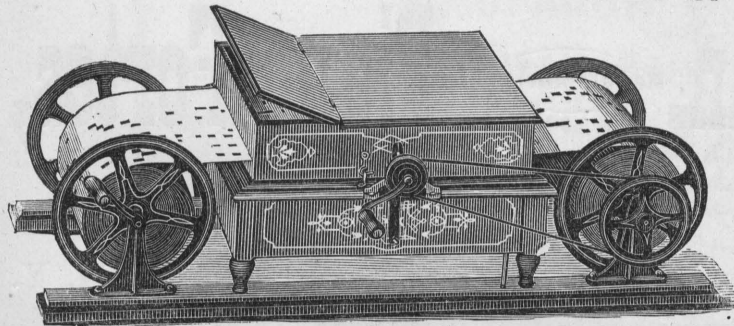
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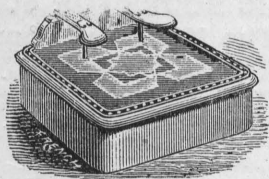
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*Gentlemen:*—I take pleasure in expressing my gratification as to Jean Paul's "Operatic Fantasies," solos and duets, published by your house. They are the best and most effective operatic fantasies of moderate difficulty, intended for the average pupil, that have ever come under my notice.

Teachers wishing good teaching pieces, which at the same time treat popular operatic airs, will I am sure give these compositions a most hearty welcome. The typography and correctness cannot be surpassed. As yet I have not been able to find a single oversight of any kind.

The superior fingering throughout the fantasies is another feature that cannot be too highly recommended, and it is bound to be appreciated by all conscientious teachers, as this important art is generally neglected by composers.

Yours truly, ROBERT GOLDBECK.

ST. LOUIS, October 27th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—With all the wealth of great and noble productions which the different periods and forms of musical art have contributed to the pianoforte literature there is a deficiency in some of its departments. Composers have almost completely ignored the wants of that numerous class of players who have attained to a considerable degree of mechanical development by prolonged practice of studies, exercises and compositions of more serious character, and who naturally wish for some lighter music, selections from operas, etc., suitable for home and parlor entertainment. True, there is a multitude of potpourris and fantasias, so called; but they are in most instances the effusions of musical penny-a-liners, clumsily transcribed, without the knowledge of musical laws and technical requirements, degrading in their tendency and ruinous in their influence.

The publication of your Operatic Fantasies, by Jean Paul, is to be considered in many regards an event of importance, as the great amount of knowledge and practical experience which the author has deposited in his work must prove a most valuable addition to the scanty material of a much-neglected musical sphere. Without wishing to enumerate the very many excellent traits of these Fantasies, I am sure that amateurs will not be slow in discovering their great attractiveness, and that teachers will immediately recognize their euphonic effectiveness and pedagogical features, such as systematic fingering, correct setting adapted to the peculiarities of the instrument, and will admire the cleverness of the author who offers useful technical material in a most interesting musical garb.

I feel confident that this opinion will in a very short space of time be endorsed by a unanimous popular verdict.

I am, very truly yours,  
FRANZ BAUSEMER.

CHICAGO, October 27th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have just examined a series of Opera Fantasies, edited by your house, which seem to me to fill a want long felt. It is to be hoped that the old-time Potpourris of Cramer and Beyer, already becoming obsolete, will be driven out entirely by just such fantasies. I have already taken occasion to compliment your editions. What I said then applies equally to these works, which are by their complete fingering and phrasing especially adapted for teaching purposes. There is no squeamishness observable about the use of the thumb on black keys, and a change of fingers at a recurrence of the same note. The duets are real four-hand pieces and not simply a treble arrangement with a baby bass to it. I hope that the prevalence of foreign fingering will induce you to issue an edition in which it is used. Almost anybody can write difficult music, but Mr Jean Paul seems to have conquered the art of writing easy music as well.

Believe me yours truly, EMIL LIEBLING.

NEW YORK, November 28th, 1879.

MY DEAR MR. KUNKEL.—

After a careful examination of the "Operatic Fantasies," by Jean Paul, you left with me, it gives me pleasure to state that I find them very effectively and musically arranged. I cheerfully recommend them to my friends and to those of the profession who are not acquainted with them. The excellent fingering, phrasing and typographical beauty will especially commend them.

JULIA RIVE-KING.

NEW YORK, November 26th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Gentlemen:*—I am charmed with Jean Paul's new Operatic Fantasies on *Fatinitza*, *Trovatore* and *Pinafore*. Do not fail to supply me with the remaining numbers of the series as fast as they are issued. They are superior to anything of the sort I have seen. I have long needed just such pieces for teaching purposes without being able to obtain them. Accept my thanks and congratulations.

Yours very truly,  
CHARLES FRADEL.

NEW YORK, November 28th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Dear Sirs:*—I have played and thoroughly examined the excellent Fantasies of "Il Trovatore," "Fatinitza," and "H. M. S. Pinafore" etc., from the new set of Operatic Fantasies by Jean Paul, published by you. I must say that I consider them most pianoforte-like and musical. I think they supply a want long felt by teachers, and, in my opinion, no teacher ought to be without them.

Respectfully,

S. B. MILLS.

ST. LOUIS, October 22d, 1879.

MESSRS. KUNKEL BROS.—

I have carefully examined the new Operatic Fantasies, *Il Trovatore* and *Pinafore*, as solos and duets, and think Jean Paul has added fresh laurels to his already well established fame as a popular writer. The airs are very pleasingly and effectively arranged; players of moderate ability can have no difficulty to learn them.

A very commendable feature of these editions is the careful fingering to be noticed in every measure whereby the pupil, in the study, and the teacher, in the teaching thereof, is much assisted. I heartily recommend them to my friends and the profession.

WALDEMAR MALMENE.

CHICAGO, October 25th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—With great pleasure I have played over some of Jean Paul's Operatic Fantasies, published by you, and found them superior to any that have been hitherto in the market. Both by their effective arrangements and choice selections of melodies, still evading very difficult passages, they are made accessible to the bulk of piano pupils. Please send me your different Fantasies as soon as published. Very respectfully,

H. WOLFSOHN.

ST. LOUIS, October 23d, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have with pleasure perused the Fantasies of *Il Trovatore*, *Fatinitza* and *H. M. S. Pinafore*, both as solos and duets, from the new set of Operatic Fantasies by Jean Paul, published by your house. I unhesitatingly pronounce them the most beautiful, practical and effective Operatic Fantasies now in existence, suitable to the wants of the average pupil.

Their typographical beauty, correctness of fingering throughout every measure (to the value of which every teacher will certify), and their general correctness could certainly not be surpassed.

I am sure they must soon become the favorite set of Operatic Fantasies of the profession, for whosoever they are once heard they can unfold their banner with the proud motto, *Veni, vidi, vici*. Please send me the different Fantasies as they are issued.

Very truly yours,

MARCUS I. EPSTEIN,  
Teacher of Piano and Harmony at the  
Beethoven Conservatory of Music.

I heartily concur in the above.

A. EPSTEIN.

MOUNT UNION COLLEGE, OHIO, Oct. 19th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—I received the Fantasies—*H. M. S. Pinafore* and *Fatinitza*—of the new set of Operatic Fantasies, by Jean Paul, which you have just published. They are arranged in an unusually pleasing and instructive manner, bringing out the principal melodies clearly and yet with such embellishments of accompaniment as suggest other effects and ideas than do those miserable scribbles of airs from these operas that flood the land.

One who has heard *H. M. S. Pinafore* performed immediately finds himself sailing "the ocean blue," presently little Buttercup comes on board with her quaint song, the bell trio suggests that lively scene, and lastly he is worked up to an enthusiastic spell—more particularly if there is any British blood in his veins—by the spirited strains of "He is an Englishman."

The *Fatinitza* Fantasia introduces "Now up, away," "Chime ye bells," the waltz song, "Ah! see how surprised he is," and "March forward fearlessly," making a good and well wrought out selection of the best airs from this favorite opera.

The exact tempo, indicated by the metronome marks, is quite an assistance to those who have "never," or "hardly ever," been present at a performance of said operas, as in ninety-nine cases out of one hundred the original effects are completely lost by wrong tempo.

The correct fingering throughout every measure, is another feature deserving the greatest praise.

These Fantasies by Jean Paul are, without exception the best pianoforte arrangements of *H. M. S. Pinafore* and *Fatinitza* I have seen yet.

Yours truly, WM. ARMSTRONG.



# The Stolen Kiss.

(DER GESTOHL'NE KÜSS.)

Poem by I. D. FOULON.

Music by M. I. EPSTEIN.

*Allegretto.*

2. Und ich un - ge - wiss war noch mit po - chen - dem Herz, Dei - ne Lip - pen sich  
1. Sei nicht bö - se, mein Herz, denn es ist ein Ge - nüss Von den Lip - pen dein,

1. Be not an - gry, my dear, for it can't be a - mis, From your lips, where in  
2. As un - cer - tain I stood, with a wink and a nod, To your lips, cher - ry -

lock - end ent - falt' - ten  
wo sie frisch blüh - en,

Schnell der klei - ne gott nick - te mir zü 'swar kein  
Un - be - merkt mir zü steh - len ein'n lieb - lich - en

clus - ters they're grow - ing,  
ripe and so pout - ing,

To have plucked on the sly, on - ly one lit - tle  
Quick he point - ed a - gain, did the wi - ly young

Scherz, Und ich konnte mich nicht mehr ent - hal - ten Denn er  
kuss, Da wo and - re noch zähl - los ge - dieh - en, Bist du

kiss, That so ripe 'mid its fellows was show - ing; But if  
god, And 'twas thus that he conquered my doubt - ing; For so

schien mir im Ernst und der Kuss war so süß, Dass ich sei - ne Gab'  
bö - se je - doch, so gieb mir nicht die Schuld, Son - dern Cu - pid, den

an - gry you be, 'tis not me you must blame, But that play - ful young  
truth - ful he looked, and the kiss seemed so good, That his gift, I could

nicht Konnt' aus - schla - gen, Doch im Fal - le er mich nicht ganz recht handeln liess, Nun so  
Schalk nur bla - mire, Denn er flüs - tert' mir zu, wenn auch zwei - dent' - ger Huld: "Je - der  
rit - - - - - ard. a tempo.

rogue they call Cu - pid, For he whispered to me as he stopped in his game: "All those  
sure - ly not spurn it; But if false - ly he spoke, I will do as I should, And to -

nimm ihn zu - rück darf ich's wa - gen? wa - gen, darf ich's  
Kuss mein doch ei - nen ent - füh - re," ent - füh - re, Ja ent

kiss - es are mine; take one, stu - pid! You stu - pid, take one,  
you, if 'tis yours, I'll re - turn it, re - turn it, I'll re -



wa - gen, wa - gen, wa - gen? Dū kanust Kūs - se ent behr'in und recht lieb - lich sie  
 füh - re, ent - füh - re, ent - füh - re." Als ich ant wor - ten woll - te, war er be reits

stu - pid, you stu - pid, you stu - pid." He had gone from my side, when I turned to re -  
 turn it, re - turn it, re - turn it. But you've kiss - es to spare, and I know they are

sind, Ja, dū selbst bist be - zaū bernd nicht wenig,  
 fort, Und ich dach - te, ob Wahr - heit er spräche,

Dass für drei o - der  
 Da gott elf ich be -

ply, Wond'ring much if the truth he were tell - ing,  
 nice; And you too are so sweet and so clew - er,

When I saw the young  
 That, for three or four

vier mehr ich wil - lig mich bind, Dir ein Slave zu sein und auf e - wig,  
 merkt', wie im heim - is - chen Ort Deinem Au - ge so schön und nicht trä - ge

elf look - ing out of your eye, As 'twere out of the door of his dwelling,  
 more, I'd con - sent in a trice To be chained as your slave, aye, for - ev - er - -

e - wig, e - wig, Dir ein Slave zu sein und auf e - wig.  
 Dein - em Au - ge, Deinem Au - ge so schön und nicht trä - ge.

dwell - ing, dwell - ing, As 'twere out of the door of his dwell - ing.  
 ev - er - - ev - er, To be chained as your slave, aye, for - ev - er.

## Lesson to "William Tell."

BY CLAUDE MELNOTTE

The opera of William Tell, which has furnished the motives treated in this fantasia, is the last opera and the crowning work of Rossini. In it he has united to the melodic beauty of all his composition a force of dramatic expression which reminds one of the best efforts of Mozart. This fantasia is the best fantasia of moderate difficulty ever written upon this deservedly popular opera.

A. This movement must be played throughout with freedom and elasticity. Be careful to give each note its full value. Pay special attention to the phrasing indicated by the slurs.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩=60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one-quarter to each second. If ♩=90 that ninety half notes are played in a minute, one and a-half notes or three quarter-notes to each second.

C. When two kinds of fingering are given, use the one best suited to the construction of your hand.

D. This run must be played very smoothly. The alternation of the hands must be such as to give the listener the impression that one hand is performing it. In order to do this elegantly, take care to pass the right hand to its new position while it is released by the left. These eight measures serve as an interlude to connect the first and second movements. Although the time is changed from  $\frac{6}{8}$  to  $\frac{2}{4}$  the speed remains the same. The quarter notes are now played in the same time as a dotted quarter note was played previously. In order to accomplish this easily, commence counting but two instead of  $\frac{6}{8}$ , eight measures before arriving at the  $\frac{2}{4}$  time.

E. The characteristic of this Tyrolean melody (waltz) is grace and simplicity. The rendering of it should be such as to picture to the mental vision of the listener the Swiss peasants engaged in their national dance. This dance is to the Swiss peasants what the Mazurka

is to the Polish. It is in the midst of it that the most love-making occurs and that hearts are conquered. It gives the dancers an opportunity to show their skill and grace as they glide through the hundreds of beautiful groupings it permits.

F. From here to the Andante great attention must be paid to the dynamic marks. These twenty-five measures have two purposes: 1st. To serve as an interlude to connect the Waltz with the Andante. 2d. To give a reminiscence of the great storm that occurs in the overture and also in the opera.

G. These notes are to indicate the chirping of crickets, which is heard more and more as the storm dies away.

H. This movement is the renowned pastoral movement from the overture. It follows the storm and pictures that peace and serenity again reign in nature. The melody represents a shepherd who is playing on his oboe a song of thanks to God for the safe delivery from the storm. It is repeated at K by the echo.

I. The fingering indicated on the trill does not mean that the fingers are continually changed. The first fingers indicated show that the trill is commenced with 1 and 2 finger and then it is continued by + and 2 finger.

L. Here the shepherd playing the oboe is joined by one playing the flute. The oboe solo must proceed very smoothly (*legato*), while the flute solo is given half *staccato* throughout. The oboe and flute solos must be so rendered as to maintain their individuality. When the flute solo begins, the D, the first note thereof, struck with the fourth finger, is afterwards replaced by the thumb as indicated: That is, the thumb must take the place of the fourth finger without permitting the key to rise. By this substitution of fingers the D continues to sound and the hand is prepared for the position required in the measure following.

M. Here the melody of the oboe alternates between the right and left hands. Be careful to render it so as to make it impossible for the listener to detect when the one or the other hand commences. The flute solo is to continue here a little less *staccato* than at first.

N. Attack the B with the right (trumpet signal) very strongly, while the G with the left, which finishes the preceding passage, must be struck *piuissimo*.

O. Take good care to well define the rhythm. Also heed the dynamic marks.

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KUNKEL BROS., 311 S. 5TH ST., ST. LOUIS



# William Tell.

No. 21 of Jean Paul's Operatic Fantasies, which is also arranged as a duet.

**B**  
*Allegretto.* M. M.  $\text{♩} = 152$ .

JEAN PAUL.

*A f*

*Ped.*

*mf*

*f*

**C**

*p*

*f*

*p*

*ff*

*Ped.*

*Ped.*

The first system of the musical score is written for piano. It consists of two staves, treble and bass. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a series of chords in the right hand and single notes in the left hand. The first measure is marked with a forte 'f' dynamic. The second measure is marked with a piano 'p' dynamic. The third measure is marked with a forte 'f' dynamic. The fourth measure is marked with a piano 'p' dynamic. The system ends with a double bar line.

**D**

*pp*

*f*

*Ped.*

Musical score for "William Tell, - 2." The score is written for piano and features a variety of musical notations. It includes a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is divided into measures by bar lines. A first ending bracket spans the first three measures, and a second ending bracket spans the last three measures. The tempo marking "armonioso." is placed above the staff. The dynamic marking "mf" (mezzo-forte) is placed below the staff. The instruction "Ped." (pedal) is placed below the staff. The score is marked with a cross symbol (⊕) at the beginning and end of the piece.



*Moderato.* M. M. ♩ = 160.

Musical score for "The Rose Tree" in 3/4 time, marked "Moderato". The key signature is one sharp (F#). The score is written for piano (p) and includes a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure is a whole rest in the treble and a whole note C in the bass. The second measure is a half note D in the treble and a half note C in the bass. The third measure is a half note E in the treble and a half note C in the bass. The fourth measure is a half note F# in the treble and a half note C in the bass. The fifth measure is a half note G in the treble and a half note C in the bass. The sixth measure is a half note A in the treble and a half note C in the bass. The seventh measure is a half note B in the treble and a half note C in the bass. The eighth measure is a half note C in the treble and a half note C in the bass. The ninth measure is a half note D in the treble and a half note C in the bass. The tenth measure is a half note E in the treble and a half note C in the bass. The eleventh measure is a half note F# in the treble and a half note C in the bass. The twelfth measure is a half note G in the treble and a half note C in the bass. The thirteenth measure is a half note A in the treble and a half note C in the bass. The fourteenth measure is a half note B in the treble and a half note C in the bass. The fifteenth measure is a half note C in the treble and a half note C in the bass. The sixteenth measure is a whole rest in the treble and a whole note C in the bass.

3 1 1 3

*Ped.*  $\oplus$  *Ped.*  $\oplus$  *Ped.*  $\oplus$  *Ped.*  $\oplus$

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody includes various ornaments, such as grace notes and mordents, and is marked with fingerings (1-4) and breath marks (+). The bass staff includes a "Ped." (pedal) marking and a circled cross symbol. The piece concludes with a final chord in the treble staff.

3 2 3 2 3 1 2 3 4 3 1 2 3 4 3

F

*f* dim - - in - u - - en - - do. *p*

2 1 2 1

3 2 1 3 2 1 3 2 1 3 2 1

1 2 3 2 3 1 2 3 4 3 1 2 3 4 3

*f* *p*

1 2 3 2 1 2 3 4 3 1 2 3 4 3

G

2 1 3 1

*pp* *f* *p*

*Ped.*

1 2 3 2 1 2 3 4 3 1 2 3 4 3

2 1 3 1

*pp* *f* *pp* *p*

*Ped.*

1 2 3 2 1 2 3 4 3 1 2 3 4 3

2 1 2 1

*p* *p1*

*Ped.*

1 2 3 2 1 2 3 4 3 1 2 3 4 3



3 4 1 3 4 1 3 + 3 + 2 1 2 + 2 1 2 4

*tr*

*p* *p* *p* *p* *p*

*Ped.*  $\oplus$  *Ped.*  $\oplus$  *Ped.*  $\oplus$

[illegible]

Musical score for "The Merry Widow" (No. 10). The score is written for two staves. The upper staff features a complex melodic line with many beamed sixteenth notes, often grouped in sixths. The lower staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4. The piece is divided into three measures by vertical bar lines.

[illegible]

First system of musical notation. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together in groups of six. Fingerings (1-4, 2-1, 2-1, etc.) and breath marks (+) are indicated. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Pedal points are marked with 'Ped.' and 'cres - cen - do.'.

Second system of musical notation. It begins with a 'M' marking above the staff. The upper staff continues with intricate melodic patterns, including some triplet markings. The lower staff has a more active role with eighth notes and rests. Pedal markings ('Ped.') are used throughout the system.

Third system of musical notation. The upper staff shows a continuation of the rapid melodic figures. The lower staff features a mix of eighth and sixteenth notes. Pedal markings ('Ped.') are present at the beginning and end of the system.

Fourth system of musical notation. Similar to the previous systems, it features rapid melodic runs in the upper staff and accompaniment in the lower staff. Pedal markings ('Ped.') are used to indicate sustained low notes.

Fifth system of musical notation. The upper staff continues with the complex melodic texture. The lower staff has a more rhythmic accompaniment. Pedal markings ('Ped.') are used. The system concludes with a dynamic marking 'p' (piano).



First system of a musical score. It features a grand staff with a treble and bass clef. The right hand plays a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings ('Ped.') are placed below the bass staff at several points. Fingering numbers (1-4) are visible above the notes in the right hand.

Second system of the musical score. It continues the piece with similar notation. A measure rest of 8 measures is indicated at the beginning of the system. The right hand continues with intricate passages, while the left hand maintains the accompaniment. Pedal markings and fingering numbers are present throughout the system.

Third system of the musical score. It begins with the tempo and key signature markings: **N** *Allegro vivo.*  $\text{♩} = 138.$  **TROMBA.** The music is in 4/4 time. The right hand has a series of rhythmic patterns with notes beamed together. The left hand has rests followed by a few notes. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). Pedal markings are present.

Fourth system of the musical score. The right hand features a continuous stream of sixteenth notes with various beaming patterns. The left hand plays a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano). Pedal markings are present.

Fifth system of the musical score. The right hand continues with rapid sixteenth-note passages. The left hand provides a consistent harmonic support. Dynamics include *f* (forte). Pedal markings are present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a bass line with some eighth-note patterns. Fingering numbers (1, 2, 3, 4) are indicated above the right hand. The system concludes with a fortissimo (*ff*) dynamic.

Second system of musical notation. It continues the piece with a fortissimo (*ff*) dynamic. The right hand features more complex chordal textures with some triplets. The left hand has a steady bass line. Pedal points are marked with "Ped." and a circle with a cross symbol. The system ends with a piano (*p*) dynamic.

Third system of musical notation. The right hand has a melodic line with some grace notes and slurs. The left hand has a bass line with some triplet figures. The system concludes with a piano (*p*) dynamic.

Fourth system of musical notation. The right hand plays a series of eighth-note chords. The left hand has a bass line. Pedal points are marked with "Ped." and a circle with a cross symbol. The system ends with a fortissimo (*ff*) dynamic.

Fifth system of musical notation. The right hand plays a series of eighth-note chords. The left hand has a bass line. Pedal points are marked with "Ped." and a circle with a cross symbol. The system ends with a fortissimo (*ff*) dynamic.

Sixth system of musical notation. The right hand plays a series of eighth-note chords. The left hand has a bass line. Pedal points are marked with "Ped." and a circle with a cross symbol. The system ends with a fortissimo (*ff*) dynamic.



First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff features a series of eighth-note chords. Dynamics: *ff* (fortissimo) and *sf* (sforzando). Pedal markings: *Ped.* and a circle with a cross.

Second system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff features a series of eighth-note chords. Dynamics: *ff* (fortissimo) and *sf* (sforzando). Pedal markings: *Ped.* and a circle with a cross.

Third system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff features a series of eighth-note chords. Dynamics: *ff* (fortissimo) and *sf* (sforzando). Pedal markings: *Ped.* and a circle with a cross.

Fourth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff features a series of eighth-note chords. Dynamics: *ff* (fortissimo) and *P* (piano). Pedal markings: *Ped.* and a circle with a cross.

Fifth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff features a series of eighth-note chords. Dynamics: *ff* (fortissimo). Pedal markings: *Ped.* and a circle with a cross.

Sixth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff features a series of eighth-note chords. Dynamics: *ff* (fortissimo) and *fff* (fortississimo). Pedal markings: *Ped.* and a circle with a cross.

## JOHANN SEBASTIAN BACH.

BY PROF. E. M. BOWMAN.

Sebastian Bach was called by Handel, his great contemporary, "The Giant of Music;" and very properly so, too, for notwithstanding the meager knowledge amongst the masses to-day, respecting this Titan, it is nevertheless true that Bach was the "Father of Modern Music."

Robert Schumann, almost as distinguished as a critique as he was as a composer, speaks of Bach in these words: "To whom *music* owes almost as great a debt as a *religion* owes to its *founder*." And, indeed, when we compare the music of Bach with that of his predecessors, it is difficult to realize that he lived in the age he did. Even to-day many of his compositions are beyond all but the most cultured musicians.

Johann Sebastian Bach was born in the town of Eisenach, Thüringen, the heart of Germany, March 21, 1685.

Visiting the house in July, 1873, I found it still in good preservation. It is quite a mansion, shapely, substantial, and is eagerly shown by the occupants as the birthplace of the greatest musician the world has ever seen.

The Bach family were a race of musicians for two hundred years.

Hans Bach is the earliest ancestor of which we have any account, and he wrought at the very beginning of the sixteenth century. Then come, in regular succession, Veit Bach (died 1619); Hans Bach (died 1626), familiarly called "the player;" Johann Christoph (1613 to 1661); Johann Ambrosius (1645 to 1695); and, finally, Johann Sebastian Bach, the subject of our sketch.

In his tenth year death claimed both father and mother, leaving Sebastian to the care of his eldest brother, Christoph, who was an organist at Ohrdruff.

He immediately began studying the clavier, as the forerunner of the piano was then called, under the direction of his brother, beside going to school at the Lyceum.

From the commencement he manifested a most remarkable musical talent, devouring everything that he could find of a musical nature, and aspiring higher and higher. Singular to say, his organist brother did not sympathize with or foster this ambition, going so far as to refuse him the use of a MS. volume of compositions by the distinguished composers of that time—Buxtehude, Froberger, Pachelben, Kerl, etc.

Young Sebastian plead in vain for it; so, finally, resolved to obtain possession by foul means if he could not by fair, he slipped his little hand through the latticed door of the cupboard in which the book was kept locked up, and extracted the coveted treasure. Having no candle, he copied the whole book by moonlight, a task which occupied him in his little attic six months.

Not long after it was finished, however, the brother discovered his trick and was hard-hearted and contemptible enough to take away the poor boy's work.

It is gratifying to read in the family history that soon afterward this amiable relative was wisely removed from so much authority. He could turn a deaf ear to the request of his helpless but ambitious little brother, but the messenger of death sounded an appeal which he heard.

At fifteen Sebastian entered the Michælis school at Lüneberg, where his voice soon won him a place amongst the Mettenschüler, who sang in church, and for this service were educated free of expense. His chief studies, however, were the organ and clavier. Frequent trips to Hamburg were made in order to profit by the playing of the celebrated Dutch organist, Reinken. Reinken was a famous extempore player, besides being well informed in all the arts of counterpoint. Years after that Bach visited him and

improvised for half an hour on a chorus by the old master, "By the Rivers of Babylon," in such a masterly manner as to cause him to say to Bach, with deep emotion: "I thought that this art was dead, but I see that it still lives in you."

At the end of three years young Bach left Lüneberg and spent a short time as Court Musician at Wiemar, where he was a member of the band in the suite of Prince Johann Ernst, brother to the reigning Duke.

In 1703 he was settled as organist in the Neu Kirche at Arnstadt. Here he became so absorbed in his studies, practical and theoretic, as to almost forget his duties to the choir of the church. After two years of service he was granted a month's vacation for the purpose of going to Lübeck to hear the famous organist, Buxtehude, who at that time was giving a series of evening performances.

During one of the profitable lesson hours which it was my good fortune to enjoy with the renowned organist, August Haupt, the greatest interpreter of Bach of our own day, I remember his alluding to this trip of Bach to hear Buxtehude. It seems that the old organist had a grain or two of charlatanism in his organization, for he pretended that he possessed certain secrets by means of which he could outlive all contemporaries. These secrets he would not disclose to friend or foe, nor would he allow any one to be present at the organ when he was practicing.

So young Bach resorted to the stratagem of stealing into the church whenever he could, and, concealing himself behind a friendly column, listened with all his powers. In this way he smuggled a great many ideas; at any rate, he considered his stay in Lübeck so profitable that he extended it to three months, without consulting the church authorities at Arnstadt.

His remarkable gifts were so appreciated, however, that his indiscretion was overlooked, and he continued in his position until 1707, when he accepted a call to Mühlhausen. Here he remained but a single year, having been called to Weimar as Court Organist. In Weimar his talents were more fully recognized, and he was soon known as the first organist of his time. During his twelve years' sojourn here his principal organ compositions were written, and his sphere of activity was very extended.

In his fifth year of service, or at twenty-nine years of age, he was appointed Hof Concert Meister, or Director of the Court Concerts. It was his custom to make annual concert excursions to the different cities, giving performances on the organ and clavier. It so happened in 1717 that he and (according to *German annals*) a very celebrated French player named Marchand found themselves simultaneously in Dresden.

The friends of Bach induced him to propose to Marchand a musical contest, somewhat after the customs of the Minnesingers, whom Wagner has celebrated in his grand opera, "The Meistersinger of Nuremberg." Marchand accepted the challenge, and in the contest, which was to take place before the Court, each was to endeavor to solve musical problems furnished by his opponent, to improvise upon themes suggested for each other, and in different ways to musically trouble each other.

The appointed day arrived, the gorgeously arrayed Court assembled, eagerly waiting for the appearance of the contesting artists. Bach presented himself promptly, but no Marchand. After a long pause, forty measures rest or more, it was decided to send a messenger for him. The messenger soon returned with the news that the redoubtable (?) antagonist had that morning departed, without saying which way he intended going. Bach proceeded, however, to improvise on the themes he had prepared for Marchand, and by his wonderful flow of ideas, skill in elaborating them, and by the graces of his execution, so enraptured Augustus and his Court that the King, through a Court official, sent the gifted artist a present of 100 louis d'or.



Somehow or other this handsome reward failed to reach the rightful owner. There must have been something wrong in the civil service of that era!

Turning to the French annals, we read that this victory of Bach's was really nothing of very great importance, for Marchand was no great player, no composer, not posted in the art of Fugue or extempore playing; in short, he was a "dogan," and for the friends of so great a musician as Bach to plume themselves over such a victory was simply childish.

Returning from Dresden, Bach was appointed Kapellmeister, or Director of the Orchestra, at Cothen, by Prince Leopold, of Anhalt-Cothen. His duties were exclusively confined to his orchestral works, consequently this period of his life (1717 to 1723) was especially productive in his instrumental works.

In 1723, upon the death of Kuhnau, Bach was appointed Cantor at the Thomas-Schule (Thomas School), and Organist and Musical Director at the two principal churches in Leipzig. Here he faithfully served to the end of his life. Here he wrote his grand vocal works; his religious cantatas to the incredible number of 253, each composed of four or five pieces, quartettes, choruses, arias, duos or recitatives, with chorals in four parts, the whole with orchestral accompaniment. The number of his works, of almost every conceivable style, is well-nigh appalling.

It bespeaks a fecundity of ideas, trained skill, and a persevering diligence which are simply without a parallel in the history of music.

The distinctive characteristics of Bach's compositions are originality, elevation of style, sublime melody, and great dignity in the harmony.

He worked at his compositions with great care, revising, correcting, and varying, ever seeking that higher ideal which, to the conscientious, ambitious artist, is always higher still with each new flight.

His personal character is said to have been amiable to the last degree. As one writer expressed it: "His art and his family were the two poles around which Bach's life moved; outwardly simple, modest, insignificant; inwardly great, rich, and luxurious in growth and production."

Bach laid the foundation of a new school of piano playing. He formed a new method of fingering, making equal use of his *thumbs* and *all* his fingers, where only the *first three* fingers had been in general use formerly. It was he who first taught the art of substituting the fingers upon the keys, the method necessarily in constant use to-day by every organist and, to some extent, by every pianist. He first gave an impetus to the system of equal temperament by tuning his own piano in that manner and composing the forty-eight preludes and fugues, in all the major and minor keys, the collection known as the "Well-Tempered Clavichord."

He developed instrumental forms in an entirely new and different manner from his predecessors, and formed a new vocal style based on the instrumental. Bach was a self-evolved artistic development. He was a law unto himself and has been a law to his successors. Our laws of harmony, counterpoint, and composition to-day are based, for the greater part, upon an analysis of the works of this immortal genius.

In 1747, near the close of his life, at the urgent request of Frederic the Great, Bach paid a visit to the monarch at Potsdam, the royal seat near Berlin. The King and his quartette were in the midst of a flute concerto, in the presence of the Court, when the old master's arrival at the palace was announced. Without allowing him time to don his Court-dress, according to regulation orders, Bach was bidden to appear, when he was most cordially welcomed by his royal host, and conducted in person from room to room through the Neu Palais, to play upon the different Silbermann piano-fortes in the King's possession. His extempore playing and his treatment of given and self-chosen themes excited the greatest astonishment in all present.

Well do I recall the guide's voluble recital of the tradition of this visit as he pointed out and allowed me to strike a few chords on one of these, so to speak, consecrated clavichords. As they who kiss the "blarney-stone" are said to become endowed with extraordinary powers, so might I have easily imagined that I had received something of the magic touch imparted to those keys, had I not discovered later that it was all a cruel fraud; it was not a Bach piano at all, but an instrument of much later date.

But to return. The next day the King took Bach to the different organs in Potsdam, and was as much enraptured by his skill as an organ virtuoso as he had been during his clavichord performances.

Returning to his home in Leipzig, his eyesight began rapidly to fail. He had used them unsparingly year after year, and now, the decline once begun, they yielded quickly to the disease and he was soon entirely blind. Two surgical operations failed to relieve him in the least; indeed, the inflammation was thought to have hastened his demise.

His pain and darkness were finally exchanged for joy and heavenly light, July 30, 1750, at the ripe age of 65.

Mourned by all musical Germany, yet he was not, at that time, appreciated even by his sons or pupils, much less by the public. In fact, his memory waned for full forty years after his death, when through the efforts of Mozart, Haydn, Beethoven, and later of Mendelssohn and others, the tide of appreciation began to roll in, and to-day, in the opinion of the musically cultured, Sebastian Bach occupies the proudest pinnacle on the temple of Fame.

IF ANY of our subscribers have failed to receive any of the numbers of the REVIEW, or should do so in the future, they will greatly oblige us by informing us of the fact, so that we may be enabled to trace the fault to its proper source.

AFTER waiting until the 16th of this month for the music plates, which should have been here at the latest by the 23d of September, we are compelled to disappoint our readers in giving them other music than that which we had announced. The "William Tell Fantasia," which we give in this number, was intended for the November issue. We have issued this month two editions, one that was distributed gratuitously at the St. Louis Fair, and in which we used some pieces previously published in the REVIEW, and which for that reason we could not use in the regular edition. Our readers will have to lay the blame of what has been both an annoyance and expense to us at the door of the Messrs. Peters, of Boston, who have been doing the REVIEW musical typography for some months past. It is, however, due to them to say that this is the first time they have disappointed us. We shall next month bring "Maiden's Longing," romance for piano, by Robert Goldbeck; "Shepherd's Morning Song," idylle for piano, by Jean Paul; and "The Cuckoo and the Cricket," rondo for piano, by Carl Sidus—which should have appeared in this number—and the pieces announced for November on first editorial page in our December issue. The editorial pages, as a part of the first form, which was alike for both editions, were printed over two weeks ago, when we felt sure of getting our plates in three or four days at latest.

MME. JULIA RIVE-KING is at the head of a strong concert company for the present season. Her assistants are Signora Laura Bellini, soprano; Miss Emily Winant, contralto; Mr. Christian Fritsch, tenor; Reinhard Richter, violinist; and Mr. Ferdinand Dulcken, director. With so strong a company success is assured.

SIGNOR F. PAOLO TAMBURELLO, the distinguished Composer and Vocal Teacher, has migrated to New York City. His address is room No. 3, 907 Broadway.

HENRY G. HANCHETT, CONCERT PIANIST, Beethoven Conservatory, St. Louis, Mo.

## CONSTANTIN STERNBERG.

M. Constantin Sternberg, the young piano virtuoso, whose picture we give on this page, and who will make a concert tour through America the coming season, was born in St. Petersburg in 1854, and has already won a distinguished position in the first ranks of modern virtuosi.

His parents died in his earliest infancy, and the young Constantin was left to fight the great battles of life alone and with very small pecuniary resources. As a child he was characterized by his great love of

music, and it was soon observed that his talents were of a very high order. The advantages of his native city were limited, and he determined to visit the world-renowned school of music at Leipzig, and study under the great Moscheles. He had a little money left him by his parents, and with this he bade farewell to St. Petersburg, and went to Leipzig. He soon found Moscheles, and boldly stated his longings and desires to the great master. Moscheles was well known as a protector of young talent, and the light-hearted and yet earnest manner of the child (for Constantin was as yet only twelve years of age) pleased him. The result was that Sternberg was admitted to the Con-

servatory, and became a *protege* of Moscheles, who took an extraordinary interest in his studies, which were conducted with an enthusiasm and devotion that gained him many kind words and approving smiles from his teachers.

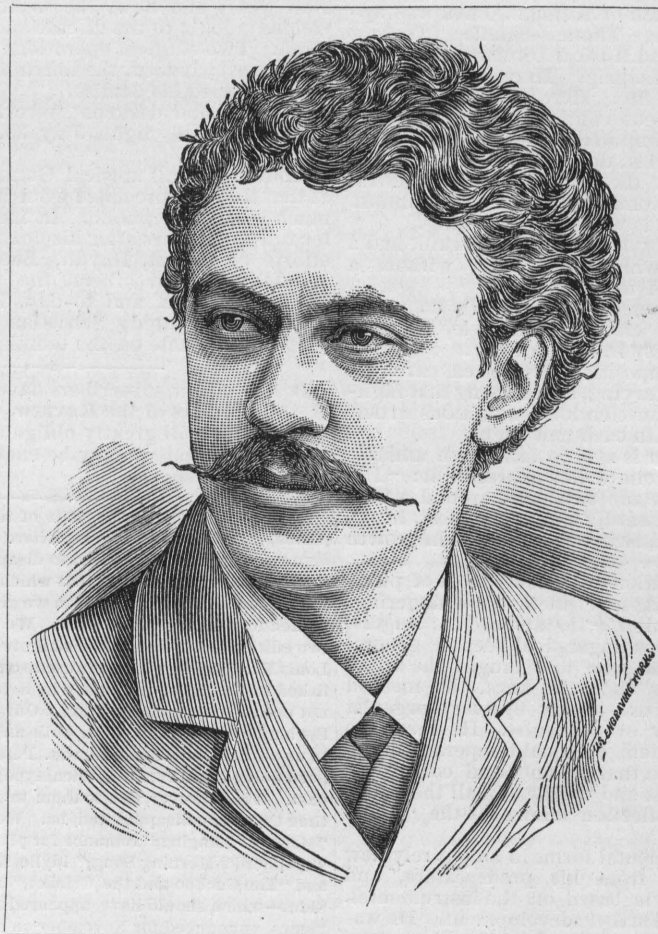
Two years later he graduated from the Conservatory as a director, at the age of fourteen, being the youngest pupil who has ever graduated from this institution. He was at once appointed orchestra director at one of the principle theaters in Leipzig, and entered upon his duties with the self-confidence of a man of mature age. During the next two years he was in different cities filling the position of director of orchestra, always with the greatest success. In Breslau

he gained the name of "Iron Baton," after conducting one of Beethoven's symphonies, because of stern and uncompromising leadership.

About this time he became acquainted with Moritz Mozkowsky, who, upon hearing Sternberg play a valse of Chopin's, remarked that he possessed the touch and hand of a great pianist. The same day he took him to the old master, Kullak, director of the renowned Kullak School in Berlin. Kullak immediately offered to become his teacher, asking no compensation.

Like all the Russians, M. Sternberg is an accomplished linguist, speaking Russian, German, French

and Italian fluently, and very good English. Personally he is said to be one of the most attractive of men, and his social qualities have won the friendship and esteem of all those who have come in contact with him. He is also said to be a composer of no mean ability, and to have an originality of thought and conception that is truly charming. Among the most notable of his works are his Cossack Dances. The harmonies are said to be new and striking, and the peculiar rhythm, like the character of the Russian people, wild and free. The difficulties, it is said, are great and the melodies intricate, but all uniting in a perfect whole that is fascinating to the listener.



We shall, of course, reserve any critical remarks for a future occasion, when we shall have had the pleasure of hearing for ourselves. There is no doubt, however, that M. Sternberg is a pianist of no ordinary caliber, and one which our readers will do well to hear.

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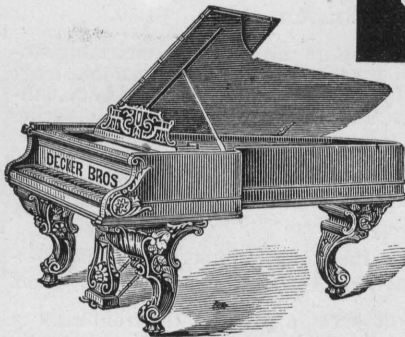
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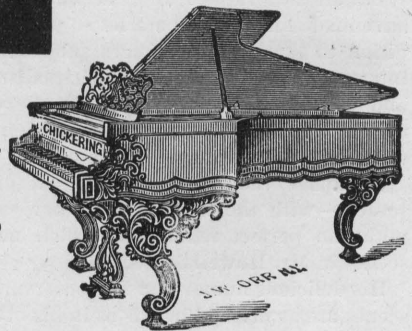
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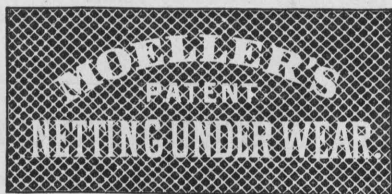
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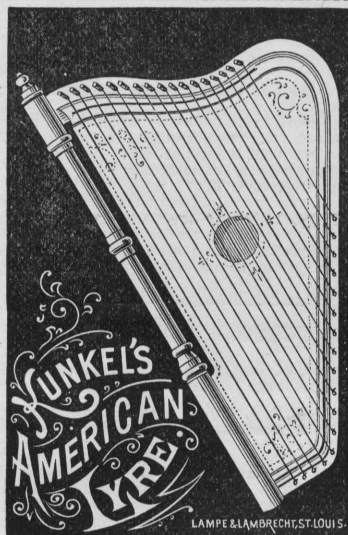
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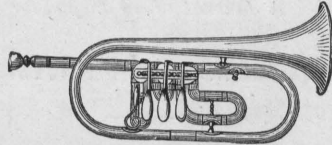
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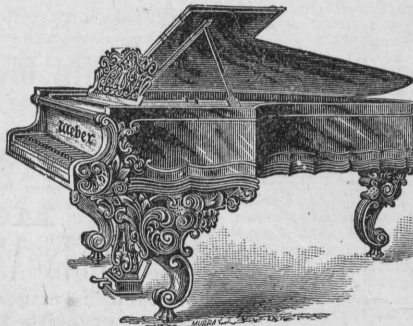
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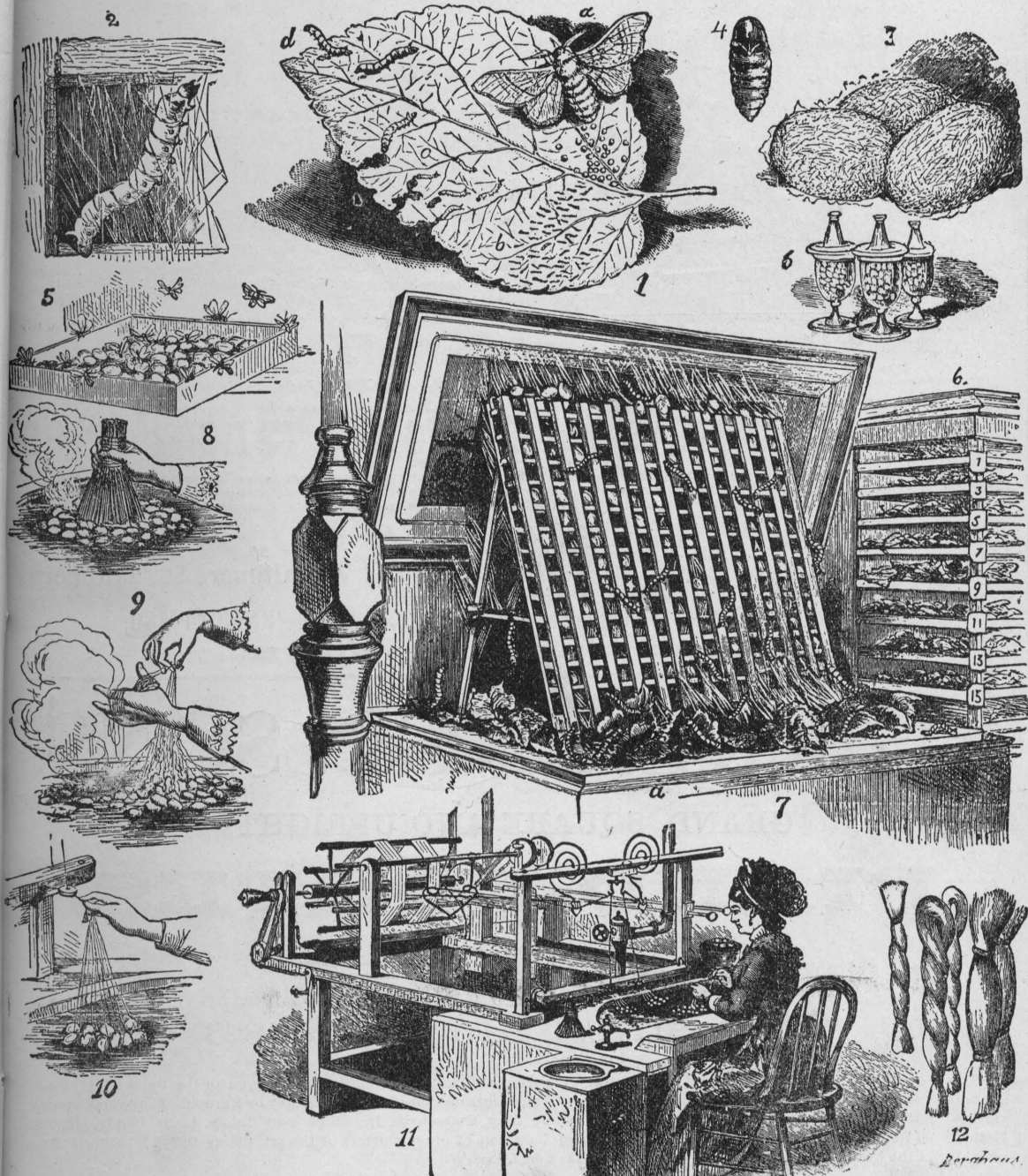
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